

Symphony No. 3 in D minor of Anton Bruckner (Cleveland Orchestra, George Szell, conductor; WQXR)

Why is it that in those historical periods in which the will-to-art is the will-to-empathy that the fulcrum-for-creation is established as the first-person psychic distance of the creator of aesthetic forms with reference to a particular content-for-art is increasing? What are the consequences of attempting in those historical periods in which the will-to-art is the will-to-empathy to establish the position of the fulcrum-for-creation if the first-person psychic distance of the creator of aesthetic forms with reference to a particular content-for-art is not increasing? Why is it that in those historical periods in which the will-to-art is the will-to-abstraction that the fulcrum-for-creation is established as the third-person psychic distance of the creator of aesthetic forms with reference to a particular content-for-art is decreasing? What are the consequences of attempting in those historical periods in which the will-to-art is the will-to-abstraction to establish the position of the fulcrum-for-creation if the third-person psychic distance of the creator of aesthetic forms with reference to a particular content-for-art is not decreasing?

What is the position of the fulcrum-for-creation for those works of art which are explicitly autobiographical? What is the position of the fulcrum-for-creation for those works of art which are explicit portraits of the world? Given the fact that works of art can be created by those who are interested in/who are capable of creating aesthetic forms from all psychic distances between the threshold of underdistancing and the threshold of overdistancing (the two thresholds which define the range-for-creation) and given the fact that those works of art which are created when the fulcrum-for-creation is closer to the minimum pole from which creation is possible than it is to the maximum pole from which creation is possible are to a greater or lesser degree naturalistic and given the fact that those works of art which are created when the fulcrum-for-creation is closer to the maximum pole from which creation is possible than it is to the minimum pole from which creation is possible are to a greater or lesser extent nonnaturalistic given those three facts works of art created in periods in which the will-to-art is the will-to-empathy can be either naturalistic nor non-naturalistic works of art created in periods in which the will-to-art is the will-to-abstraction can be either nonnaturalistic or naturalistic where is the fulcrum for Haydn's Symphony No. 92?